THE REAL GHOSTBUSTERS

"The Grundel"

written by

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The Grundel

FADE IN:

EXT. STREET - NIGHT

PANNING the empty street (a FAST pan, please) to the corner of a building -- as a JABBERWOCK comes SCREAMING around the corner right PAST CAMERA, pursued a moment later by the Ghostbusters in Ecto-1, running lights and sirens. (Design note: please refer to the original Alice drawings for the best Jabberwock -- bat-winged, dragon-like, with catfish-like mustache, elongated limbs, etc.)

REVERSE

As the chase continues AWAY FROM CAMERA under:

WINSTON (VO)
I can't believe we're actually chasing a Jabberwock down the middle of sixteenth street.

INT ECTO-1 - GHOSTBUSTERS, SLIMER

Where Winston is leaning out the window, trying to get a clear shot at the thing. Peter's driving. Egon and Ray are in the back, watching, with proton guns ready, whilst Slimer holds on to the back of the front seat.

PETER
It's not my fault. I wasn't the one chased him through the Alice in Wonderland display back at the library.

RAY
How was I supposed to know it could read? Most ghosts aren't smart enough to read.

ANGLE - FAVORING SLIMER

Who takes umbrage at this, glares at Ray.

SLIMER
(oh, really?)

RAY
Don't get cocky, Slimer. I've been watching, and you still move your lips when you read.

EXT ALLEY - INTERSECTION - DOWNSHOT

As the Jabberwock peels off at an angle, heading down a side alley too narrow for the car, which comes to a screeching halt.

EGON
There it goes!

They pile out of the car and follow on foot into the alley in hot pursuit.

ANGLE - STREET - DUMPSTER

Near the alley where the Ghostbusters just ran in. Something in the shadows behind the dumpster moves -- two small eyes (normal).

INT ALLEY - GHOSTBUSTERS

spread out, duck-running up the alley, proton guns at the ready, looking for the Jabberwock, which is nowhere in sight. Peter goes

BEHIND A BUILDING

with Slimer trailing along. He approaches a bunch of closed trash cans --

PETER
(quietly)
Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!

DURING THIS, and taking this as inspiration, Slimer contorts himself into something that sorta/kinda looks like a Jabberwock. Peter turns, looks at him, shakes his head.

PETER
Not even close, Slimer.
(moving on)
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

ANOTHER ANGLE

Right on Bandersnatch, a trash can lid under Slimer shoots up, knocking him UP and OS -- and there, slowly but menacingly rising from the trash can behind Peter, is the Jabberwock, growing, growing.

PETER
And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came.
(snicker)
What's a burble, anyway?

The Jabberwock lets loose a HOWL/ROAR/SCREAM that could curdle milk across three states. Peter looks up into its eyes, which are looking down at him from behind his back. He smiles wanly.

PETER
Oh. Well, ask a silly question --
(beat, then, a la Benny)
Oh, guyyyyyyyys!

WHOOSH! He runs back as fast as he can, and now the Jabberwock is in hot pursuit.

INT MAIN ALLEY

Slimer comes on the run, followed by Peter and the JABBERWOCK.

SLIMER
(yaaggggghhhhh!)

PETER
Hit it!

THE GUYS

Raise the proton guns, FIRE!

THE JABBERWOCK

Swoops through the air, the blasts pinning its wings and parts of its torso to the opposite wall. Jabberwock ROARS throughout scene.

PETER

tucks-and-rolls and comes up FIRING as well.

ANGLE - EGON, RAY

Fighting to keep the thing under control.

EGON
Quick, Ray! The trap!

RAY
How? It's taking all three beams to control that thing! I shut off to set up the trap and we'll lose him!

SLIMER

sensing an opportunity, races to Ray's side and grabs the ghost trap. TRUCK WITH HIM as he brings the trap beneath the Jabberwock and positions it beneath the thing. He backs up -- but not very far.

WINSTON
Okay, Slimer! Get clear! Hit it, Ray!

Slimer again doesn't move terribly far, caught up looking at the huge thing above/beside him.

RAY'S FOOT

comes crashing down on the control for the trap.

THE TRAP

POPS open.

WIDEN

As it catches the Jabberwock, which struggles in its grip. But the trap's beam also snares Slimer, who has strayed too close to its range. Both are fighting to get away --

JABBERWOCK
(roars)

SLIMER
(screams bloody murder)

RAY
Slimer!

ANOTHER ANGLE

PAN DOWN as the two are dragged down into the trap, and now Slimer's almost free -- when the Jabberwock grabs him in a move of "If I have to go, so do you!" They get into a whirling dervish struggle, inching closer and closer, until at the last possible second Slimer yanks free of its claws and gets out just as the trap doors close with a SLAM.

SLIMER

is lying on the ground, PANTING furiously, its widda heart beating like a triphammer, tongue hanging out from here to Nebraska, as Peter kneels INTO FRAME

PETER
Nice job of sheep-dogging that thing into the trap. Good technique. Maybe we'll have you do that all the time from now on.

And with that, he walks on. Slimer has just enough energy to lift his head, focus on Peter, and shoot a raspberry in the general direction of him and all his future descendants --

SLIMER
(fainting raspberry)

-- before collapsing once more.

EXT STREET - INTERSECTING ALLEY

They emerge from the alley, Ray carrying the smoking trap --

RAY
Well, now it's back to the station and a good night's --
(at something o.s.)
-- on, no.

THEIR POV - ECTO-1

Which is now up on blocks. The tires have been pulled from the car, along with much of the equipment, ladders, lights, anything that wasn't nailed down or on fire.

EGON (os)
I don't believe it.

WINSTON (os)
Somebody boosted Ecto-1!

ANOTHER ANGLE

They surround Ecto-1, shaking their heads and surveying the damage.

EGON
Have to hand it to them -- they're efficient. Stripped down everything they could sell in three point five minutes.

ON PETER

Who shoulders his pack and turns away, saying

PETER
I'll think about that a lot on the long walk home. All right, boys, move 'em out.

When suddenly his attention is caught by:

COP (OS)
That won't be necessary, gentlemen.

WIDEN

As a Cop comes toward them from down the street, moving out from the cover of a dumpster, dragging a young boy (maybe 12 or so) with him.

COP
I was on patrol when I saw him helping himself to your car.
(indicating behind him)
Your stuff's back there, behind the dumpster.

Ray looks to Egon and Slimer.

RAY
We'd better get it before someone else does. C'mon, guys.

And the three of them head OS back the way the cop just came.

ANGLE - FAVORING KID

Looking surly, unrepentant, brooding as we PULL BACK to include Peter, Winston and the Cop UNDER:

COP
Too bad, really. Third time this month -- which means back to Juvenile Hall.

KID
Get stuffed.

COP
That'll be enough of that. Come on, Larry.

ANOTHER ANGLE

As the Cop and the Kid head AWAY FROM CAMERA, Winston and Peter look on. Winston shakes his head.

WINSTON
Y'know, I've seen that kid around town before. Seemed like an okay kid.

They turn and head OS. CAMERA DOES NOT FOLLOW.

PETER
Yeah. Makes you wonder what makes a good kid go bad.

HOLD on the empty street for just a BEAT as it starts to rain -- then push in on the far end of the street. And in the darkness of a doorway, we see two eyes -- not human eyes. Still in shadow, it sneaks around the back of the building to

THE OTHER SIDE

where the thing, which we still can't see very clearly, watches the squad car with the kid drive by as the rain starts to come down harder now. We push in on the darkness where the thing hides. The screen is TOTALLY BLACK -- and then:

sshhhrrraAAAAACKKKKKK! A LIGHTNING BOLT illuminates the scene -- and we are in an EXTREME CLOSE UP of the GRUNDEL. Pale, with sallow cheeks, gaunt; red glowing eyes, feral little teeth; and over it all, a slouch hat (reminiscent of the Shadow). It

shields its eyes against the light -- and then all is dark again. Against that darkness we hear the voice of the Grundel. And the voice is paper-thin, dry and whispery; a voice at once conspiratorial and dangerous and inviting and obscene. It says:

GRUNDEL (VO)
Gone. Oh, yes, gone. Long time. Find another. Oh, yes, another.

INT ALLEY

As the Grundel begins to move, illuminated in the flickerflash of more lightning, like an image caught in strobes as it moves like oil down the alley. We hear its BREATHING, and it is a thick, unpleasant sound.

ITS HAND

grazes along a stone-brick wall, and where its steel-like nails click against stone, they FLASH and SPARK.

EXT. ALLEY

Where it comes around the corner, stands in the mouth of the alley. Looks around. Sniffs -- as if on a scent.

GRUNDEL
(sniffing)
Need -- fresh. Untouched. Pure.
Fresssssssh.

Suddenly, the sniffing STOPS. It smiles.

DOWNSHOT - GRUNDEL'S SHADOW

And the shadow begins to extend, to elongate. It bends and angles around the corner of the alley, up across a building. We PAN AHEAD of the shadow to an apartment building, one of those six-story walk-ups with a fire escape and laundry line on the roof. PUSH IN on the windowframe --

ALEC (OS)
I mean -- I just don't get it.

INT. ALEC AND LEE'S BEDROOM

where the dim light from outside streetlamps, broken occasionally by bits of lightningflash, dimly illuminates the bedroom: ALEC, about 13 or so, is in the twin bed nearest the window, so the shadow of the windowframe falls across it. In the next bed over, across the room, is LEE, about 12. During the following, Lee puts his pillow over his head, tosses and turns, wraps himself up in the blanket -- all the signs of someone who wishes the other person would just shut up so he can get some sleep.

ALEC (cont'd)
Why should I have to do homework if I don't <u>want</u> to do homework? Huh? I mean, it's a free country, right? But noooo, it's no homework, no TV, and off to bed an hour early.

LEE
Good night, Alec.

ANOTHER ANGLE - FAVORING LEE

More of the same. Wishing Alec would be quiet.

ALEC
It's not <u>fair</u>, y'know?

LEE
(more firmly)
G'night, Alec.

ALEC (OS)
And that's another thing -- how come we can't stay up as late as we want? I --

And Lee's had it. He sits up in bed, eyes wide --

LEE
<u>Alec</u>!

And looks OS at the sound of:

FATHER (OS)
Lee -- be quiet up there and get to sleep!

LEE

Looks about ready to kill -- but only dives back into his pillow, pulling it up over his head --

LEE
(resignedly)
Arrrrghhh!

ALEC

Turns from looking at Lee and rolls over so that he FACES CAMERA, the dim glow from outside filtering in past the window. He grimaces.

ALEC
(half to himself)
Not fair.

And he closes his eyes. Give it a BEAT. A LIGHTNING FLASH from outside throws the shadow of the windowframe into high relief.

Then all is dark. Then: another flash of lighting, only this time there's something new: the shadow of the Grundel, just outside the window. During this, we PUSH IN on Alec's face UNDER:

GRUNDEL (VO)
They don't understand, do they? No, grown-ups never do.

ANGLE - ON WINDOW

Through which we SEE the slouch-hat silhouette of the Grundel.

GRUNDEL (cont'd)
They just like to push kids around, that's all. If you had the chance, you'd show them, wouldn't you?

ON ALEC

Asleep -- but he nods.

ALEC
(in his sleep)
Yeah -- show 'em.

GRUNDEL (OS)
You should be able to do whatever you want -- anything, if it's what you want to do.

ON WINDOW - GRUNDEL

PUSHING IN on the Grundel's shadow on the glass as we HEAR:

GRUNDEL (cont'd)
And what you <u>really</u> want to do -- is to open this window. Open the window, Alec, let me in -- and oh, the things we will do together --

ANOTHER ANGLE - FAVORING ALEC

As, almost in his sleep, he gets out of bed, staggers his way toward the window --

GRUNDEL (cont'd)
-- the things I will show you. We will have fun, Alec, oh, so much fun, if you just open the window -- and <u>let me in</u>.

TIGHTEN

As Alec reaches the window. He grasps the base, tugs. It gives an inch. Then, with one final tug, it shoots UP. Instantly, the shadow VANISHES from the window -- in its place is a cold, bitter wind that rushes into the room with a MOAN.

LEE

Sits up in bed, the wind rustling his hair. He looks around.

LEE
Alec? What're you doing? Alec, it's cold.

ALEC

Turns back from the window, shakes his head, as if awakening from a dream.

ALEC
Huh? I, uh -- what? Oh, yeah.

He closes the window. The wind STOPS. He heads back to his bed.

ANOTHER ANGLE - FROM FOOT OF BED

As Alec climbs back into bed, rolls up in the covers. Give it a BEAT. Then PAN UP the bed to the patterned wallpaper -- and as we watch, the pattern in the wallpaper above Alec's head shifts, and the pattern forms a disturbingly familiar smile.

DISSOLVE TO:

EXT. FIREHOUSE - EARLY MORNING

PUSH IN on the Firehouse UNDER the OS sound of electronic ZAPPING and ZETZING and SPARKING --

INT. FIREHOUSE - BUNKROOM

All the Ghostbusters are abed -- except Egon, who's nowhere to be seen. Ray and Winston are sleeping well enough, but Peter is tossing and turning with each OS ZAPPING. It's obviously keeping him from sleeping. Finally, his patience at an end, he sits up, stands, and heads OS to

INT. EGON'S LAB

Peter, eyes at half-mast, trying to keep from waking up all the way, wanders into the room like the walking dead. Inside, Egon is working at a machine on his workbench, adjusting a dial with each ZETZ of electricity, completely intent on what he's doing.

PETER
(bleary-eyed)
Egon, do you know what time it is?

EGON
(without looking up)
Yes.

PETER
Ah.

TIGHTEN

As Peter approaches Egon and looks over his shoulder at the device.

PETER
And what, pray tell, is this, Prince Mishkin?

EGON
A sub-etheric multichannel differential analyzer.

PETER
Hmm. And what does it do?

CLOSE - EGON

Adjusting dials. Moving levers. It makes a loud ZAP.

EGON
I don't know. Yet. But it makes a great ZAP, doesn't it?

Suddenly there's a drop in the POWER WHINE and the device shuts down with a spark. Egon sits back, frowns.

EGON
Well, that's curious. I wonder what could have caused it to shut down?

He starts taking the device apart.

ON PETER

Standing by the door, YAWNING -- and in one hand, he has the power cord for the device, which he's just unplugged, and is swinging back and forth.

EGON (os)
Maybe the variable core went out -- or the phase-lock interociter -- I'll let you know as soon as I figure it out.

PETER
(yawning)
Oh, I'm sure I'll hear about it, all right.

And with that, he drops the plug and heads back out of the lab.

INT. BUNKROOM - FAVORING DOORWAY

As a still-bleary-eyed Peter comes inside again --

PETER
(half to himself)
I am going back to sleep now, and nobody's gonna stop me.

Then, abruptly, he stops. Looks crestfallen.

PETER'S POV - HIS BUNK

Where Slimer is now sleeping, wrapped up in Peter's blankets, SNORING and utterly at peace with the world.

SLIMER
(snoring)

PETER

shakes his head.

PETER
No way am I that tired.

He turns, starts out the door again -- and stops. Turns back.

PETER
Yes I am.

And he heads PAST CAMERA TO

PETER'S BUNK

Where he climbs in, nudging Slimer over and pulling up the sheets as best he can.

CUT TO:

INT. EGON'S LAB

Where Egon is working away at the non-zapping device . . . as suddenly there's an OS BEEPING. He looks across the lab to the PKE meter, which is on a table next to the window. He gets up, goes over to the window, and the meter.

TIGHTEN

He picks up the meter, looks at it. Suddenly, it stops beeping.

EGON
Hmm. Curious. Wonder what made it go off.

He looks out the window to --

EXT. STREET - THROUGH WINDOW - OVER EGON'S SHOULDER

Nothing unusual. Except a SCHOOL BUS wheezing its way down the street. He shrugs, turns away. As he leaves, we PUSH IN ON AND TRACK WITH the school bus.

CUT TO:

INT. SCHOOL BUS

Which is a zoo, as are all school buses: paper airplanes flying back and forth, kids nudging and boxing with other kids, noise and confusion and laughing and scratching. Amid the chaos the CAMERA FINDS Alec and Lee, sitting together on the same seat, Alec near the window.

KIDS
(playful walla)

Alec is looking out the window, and his face is thoughtful -- but in a dark sort of way. Lee glances over at him, looking a little concerned, but saying nothing. For a moment, we get a flicker of red eyes just beyond the window -- then it's gone. Alec looks ahead of them to

ANOTHER SEAT

directly in front of them, where a largish boy leans over the seat in front of him, and his wallet tumbles out of his back pocket.

TWO-SHOT - ALEC, LEE

Where Alec smiles, nudges Lee, points to the OS wallet.

ALEC
(conspiratorially)
Look! C'mon, let's grab it!

Lee looks OS, is horrified by the very thought.

LEE
What, are you kidding? No way!

ALEC
Suit yourself.

ANOTHER ANGLE

As Alec reaches forward and snatches the wallet just before the large kid sits back. He hides the wallet in his shirt, looks over at Lee, smiles. It's not pretty.

LEE
Alec! What're you --

ALEC
It's cool. Loosen up, Lee.

With that, he turns back to the window. Lee looks around, hoping no one's seen them. PUSH IN ON ALEC, PAST LEE to the window, where in the glass we see the reflection of the Grundel. It nods approvingly, smiles.

GRUNDEL
Good, very good indeed, Alec -- oh, we'll have such fun, we'll --

LEE
(gasps)

Then, suddenly, the reflection's gone -- and we

REVERSE

quickly to see Lee, who's spotted the reflection, just barely. Alec spins in the seat, confronts Lee.

ALEC
Whaddya think you're looking at?

LEE
(subdued)
Nothing. Nothing, Alec.

ALEC
Keep it that way.

And with that, he turns back to the window. RACK FOCUS on Lee, who is looking more than a tad nervous right now.

CUT TO:

EXT. BUS - WINDOW

Pulling back from a shot of Alec through the window to REVEAL the school bus as it drives into a circular driveway in front of the school. And hanging across the front of the school (a four-story old school, lots of brick and wood) is a banner proclaiming GHOSTBUSTERS DAY! RALLY AT NOON!

DISSOLVE TO:

INT. SCHOOL - CORRIDOR

Where the Ghostbusters walk along the hall, with lockers lining either side, taking it all in. They are escorted by COACH CARLSON, a real no-neck kind of guy.

WINSTON
So this is your old junior-high school.

RAY
Bring back any old memories, Peter?

PETER
Sure. I left my heart here.

CARLSON
You also left your gym socks here.

CLOSE - COACH CARLSON

Walking along, not looking at Peter.

CARLSON
You know, when you were a student here, I was sure you'd come to a bad end.

PULL BACK as Peter leans into frame, wraps an arm around Coach Carlson's shoulder.

PETER
And now you find you were wrong, eh?

CARLSON
So far. Still, it's something to hope for, isn't it?

Peter removes the arm, stops as Carlson moves on. He shakes his head.

PETER
I'm starting to remember why I never liked this school.

As he then continues on we

DISSOLVE TO:

INT. GYMNASIUM - WIDE SHOT

And it looks like all the kids in the school are here, packed into the bleachers on either side of the gym. Ghostbuster logos are all over the place. At the far end are the Ghostbusters, on a raised platform, flanked by large speaker. Egon is at the front of the stage, holding a ghost trap. (Note: the area directly in front of the stage doesn't have kids, only the bleachers.)

EGON
-- so the ghost catching itself is actually done by this device. We call it a ghost trap. We activate it by throwing it out under the ghost, like this.

He pitches the ghost trap out into the open area before the stage.

INSERT - GHOST TRAP

Clattering to the floor.

EGON (os/cont'd)
We get it into position, and when we're ready --

ANGLE - EGON'S FOOT

Above the ghost trap pedal.

EGON (os/cont'd)
-- it's showtime!

ANGLE - GHOST TRAP

As it shoots open, emitting brilliant beams of flickering light.

WIDEN

To include the whole gym bathed in the ghost trap's light.

KIDS
(oohs and aahs)

ON ALEC, LEE

Sitting in the bleachers, side by side. Lee's enraptured. Alec looks sullen, annoyed. Both are bathed by the trap's light.

LEE
Boy, they're neat! Wouldn't it be great if we had them for friends?

Alec looks terminally unimpressed. TIGHTEN ON LEE, looking os, UNDER:

ALEC
I like my friend better.

Lee forces himself to look away from the display of light --

LEE
What'd you --

QUICK REVERSE ANGLE - TOWARD BLEACHERS

To reveal Alec's gone. Lee frowns, looks around.

LEE
Alec? Alec?

ON THIS, we PAN DOWN the bleachers and PUSH IN UNDER:

EGON (os)
Another device we use is called a PKE Meter . . . .

DISSOLVE THROUGH TO:

WIDE - UNDER BLEACHERS

Where we find Alec amid the shadows beneath the bleachers. He looks around, and a moment later, the Grundel appears beside him.

ALEC
I heard you call me. What d'you wanna do now?

TIGHTEN

As the Grundel leans in close to Alec, whispers into his ear.

GRUNDEL
(whispering)

And Alec smiles. Moves away, nods. Then heads OS.

GRUNDEL
(only half to Alec)
Such fun! We'll show the grownups a few things, won't we, Alec?
(more to self)
So fressssssh. So purrrrre. But not for long.

ZOOP! He disappears.

CUT BACK TO:

THE STAGE - EGON

The PKE meter BEEPS for just a moment, then stops. PULL BACK to reveal Egon and, beside him, Ray. Egon eyes it curiously. Their proton packs are at the edge of the stage behind them, near the wall.

EGON
Curious. Just like before. If flashed, then stopped.

RAY
Loose wire?

Suddenly, Peter comes INTO FRAME, nudging them forward again.

PETER
C'mon, we've still got the grand finale ahead!

They head OS. Give it a BEAT, then we see a small hand come feeling its way around the back of the stage from beneath. The hand flops onto one of the proton packs. Starts tugging.

OVERSHOULDER SHOT - PETER, GYM

As he looks out onto the crowds.

PETER
Okay -- this is the part we know you've all been waiting for. You've heard about our Proton Packs; well, now you're going to see them for yourselves.

REVERSE - FAVORING WINSTON, RAY, EGON

Who go to the packs we saw being handled a moment ago and put them on as we HEAR:

PETER (os)
Naturally, since this is just a demonstration, we've lowered the proton packs so they'll just produce a simple but gorgeous light show. Perfectly harmless.

ANOTHER ANGLE

As Egon, Ray and Winston come up behind Peter, packs ready.

PETER
Okay, guys. Let's rock.

They arm the proton packs. POWER WHINE. Then point up --

ON PROTON PACKS - WANDS

Suddenly bursting to life with energy, full-tilt power.

GHOSTBUSTERS
Whooaahhh!

UPSHOT - ROOF

As the proton beams slice through basketball division banners, Ghostbuster logos, shorting out lights, generally making a mess.

RAY (os)
Shut 'em off! Shut 'em off!

There's a small BLAM -- and smoke briefly fills screen.

ANOTHER ANGLE

As the smoke clears -- revealing the Ghostbusters standing on stage amid a mountain of fallen banners and bits of debris. Peter smiles as disarmingly as he can.

PETER
(through tight lips)
Anybody see Coach Carlson?

RAY
No.

PETER
Good.
(louder, quickly)
And this concludes today's performance thank you all for coming good afternoon and now we have to be going don't we guys right bye all!

Swoop! They start picking up their stuff.

CUT BACK TO:

UNDER BLEACHERS - ALEC

LAUGHING, trying to hold it in, without much success. The Grundel appears next to him, smiling and nodding his approval.

GRUNDEL
You see, Alec? Such fun we'll have.

ALEC
Oh, man, you're great! I wanna be just like you!

And as the Grundel responds, we PUSH PAST THEM and look through the bleachers -- and SEE Lee peeking through the bleachers at them, reacting with horror to:

GRUNDEL
Oh, you will, Alec. You will.

HOLD on his look of horror as we

FADE OUT:

End Act One

Act Two

FADE IN:

EXT. SCHOOL - LONG SHOT - DAY

The Ghostbusters are packing up their gear into Ecto-1. As they do so, we PULL BACK TO REVEAL Lee watching them from behind some bushes. This UNDER:

EGON
I just don't get it. The proton packs were adjusted to be harmless. Someone must have tampered with them. It's the only explanation for what happened.

WINSTON
Yeah -- but who'd do that? And why?

DOWNSHOT - GHOSTBUSTERS

As Lee comes toward them from behind, rather tentatively.

LEE
'Scuse me. Can I -- talk to you?

They turn, see him. Ray stoops down to Lee's height.

RAY
Sure. What can we do for you?

ON LEE

Not quite sure how to start, looking around, nervous.

LEE
It's -- it's my brother, Alec. He's -- well, he's been doing a lot of bad things lately, and I don't know what to do about it.

WIDEN

To include the rest, who gather around him.

PETER
Probably just a phase he's going through. All kids get a little out of hand once in a while. Get rude, obnoxious, a real pain in the neck.

EGON
Peter's right. And he should know.

During the following we PUSH IN on Lee, who looks quite uncertain.

LEE
No, I -- I think there's something making him do bad things. I've seen it. Dressed all in black, with this funny hat like they used to wear in old gangster movies, red eyes and claws --

REVERSE ANGLE - PAST LEE

To the Ghostbusters, who are exchanging a "never heard of it" look.

LEE
You don't believe me, do you?

WINSTON
Nobody said that. We've just -- never heard of anything that fits the description you gave. If you could give us some more --

Suddenly he's cut off by the SOUND of the school bell ringing.

LEE
Fourth period. I gotta go. Sorry to've bothered you.

ANOTHER ANGLE

As he heads forlornly away, Ray takes a step forward.

RAY
Look, if -- if you see anything else, call us, okay? We'll see what we can dig up.
(louder)
What's your name -- so we can get hold of you?

LEE
Lee. Lee Meredith.

ANGLE ON SCHOOL DOOR

Lee pauses, looks back, then steps inside, closing the door.

ON GHOSTBUSTERS

Looking after him. Give it a BEAT, then they continue packing.

PETER
What d'you think, Egon?

EGON
Probably nothing. But it couldn't hurt to check a few references anyway.

PUSH PAST them, to a shadow beside a building -- and there we see Alec spying on them. He smiles, unpleasantly.

CUT TO:

EXT. FIREHOUSE - DAY

Just long enough to ESTABLISH where we are, UNDER:

JANINE (vo)
Nope. No calls, no mail, no nothing.

INT. FIREHOUSE - CAR BAY/FRONT OFFICE

Where the guys are stowing their stuff, changing into their civvies.

RAY
Guess that means nobody loves us.

EGON
Honestly, Ray, to depend on people loving you for your personal satisfaction with a job well done -- really.

ANOTHER ANGLE - FAVORING JANINE

As she goes back to her desk.

JANINE
It's okay, Ray. I love you. I love you, too, Winston. I even love Dr. Venkman here -- sort of.

She sits, opens a newspaper, loses herself in it. Peter, Ray and Winston exchange a knowing, superior look, knowing who's been left out of her list. With an equally superior glance at Egon, they head off, WHISTLING.

ON EGON

Who just sorta stands there, looking like a kid who wants a cookie but doesn't quite know how to ask for it.

EGON
(clears throat)

ANGLE - FAVORING JANINE

Who doesn't look up from her paper.

JANINE
Yes, Dr. Who-Needs-Love Spengler? Something I can do for you?

EGON
No, not -- well, I mean -- I was just -- have you seen my copy of "Who's Who and What's That?"

CLOSE - JANINE, NEWSPAPER

She doesn't look out from the paper, not yet.

JANINE
Library. Second bookcase. Third shelf. Dead center.

EGON (os)
Thanks.

ANGLE - FAVORING STAIRCASE

As Egon lingers at the bottom of the stairs, in case more might be forthcoming. More isn't. Resignedly, he starts climbing the stairs. Just as he's halfway up the steps --

JANINE
Oh, Egon?

ON JANINE

Peeking around the edge of the newspaper, she smiles.

JANINE
You most of all.

EGON

Smiles this big grin -- then catches himself. Straightens up.

EGON
(clearing throat)
Yes, well, such displays of emotion are only needed by the insecure. Thanks for the thought, though.

And he continues up.

JANINE

Digests this as he heads OS, then:

JANINE
Umm, hmm.

With the toe of her shoe, she opens a drawer. Slimer pops out.

JANINE
Get him, Slimer.

SLIMER
(aye aye, cap'n!)

ANOTHER ANGLE

ZOOM! He shoots OS as she goes back to her newspaper, flicking it open.

JANINE
Nobody messes with Melnitz.

And from OS: a SPLISH! followed by:

EGON
Oh, YUUUCCCKKKKK!

And Janine smiles.

DISSOLVE TO:

EXT. ALEC AND LEE'S APARTMENT - NIGHT

PUSHING IN on the lower floor, a window, UNDER:

MR. MEREDITH (vo)
Stealing comic books, getting into fights all day at school, kicking Mrs. Faversham's cat --

INT. ALEC'S APARTMENT - LIVING ROOM

Mr. Meredith stands in the middle of the room, looking with astonished, confused eyes at Alec, who lounges in an arm chair with utter disinterest.

MR. MEREDITH (cont'd)
You've been on a twenty-four hour rampage, Alec. Why? Was it something we said? Something we did?

ALEC
(shrugs)
Naw. Slow day, that's all.

CLOSE - ALEC

Whose face twists into a secret, sinister, knowing smile at:

MR. MEREDITH (OS)
Slow day?! Honestly, I -- I just don't know what's gotten into you, Alec.

ALEC
(half to himself)
Oh, wouldn't you be surprised, Dad.

WIDEN

As Alec shrugs out of the chair, stands, heads OS --

MR. MEREDITH
What did you say?

ALEC
Nothing. Just burped. When's dinner?

ANGLE - DOORWAY TO KITCHEN

Where Lee stands just around the corner, listening to the exchange as Alec comes to the doorway. They see each other. Lee swallows hard. Alec smiles a ruthless, cold smile. In FAR BG, Mr. Meredith throws up his hands in despair.

MR. MEREDITH
Dinner? Well, young man, you can forget all about dinner tonight. I want you to go upstairs and sit there until you're ready to tell us what's going on here.

ALEC
(without looking from Lee)
Sure. I'm game. We'll see who can last longer.

He winks at Lee, heads back the way he came.

INT. LIVING ROOM - FACING STAIRS

As Alec crosses the room to the stairs and begins to climb them, Mr. Meredith coming to stand just below him, shaking his head.

MR. MEREDITH
(wearily)
Alec, Alec . . . why can't you be more like your brother?

DOWNSHOT - STAIRS

As Alec climbs TOWARD CAMERA, a shadow on the staircase wall moves like oil. Within the darkness we SEE the eyes of the Grundel, who whispers into Alec's ear --

GRUNDEL
Question is -- why can't your brother -- be more like <u>you</u>?

PUSH IN QUICKLY on Alec's face. For once, it shows doubt.

ALEC
Lee? But -- I mean, he's my brother --

ANGLE ON WALL

Watching as the eyes precede Alec up the stairs, sliding ahead of him, inviting him to follow.

GRUNDEL
Yes -- it'll be fun. He'll be more like you -- you'll be more like me -- one happy family. Do it. You want to do it, don't you?

ON ALEC

As the moment of doubt passes. He smiles, and now his face begins to definitely remind us of the Grundel. His eyes GLOW like the Grundel's, and the shadow on the wall behind him, Alec's shadow, begins to smear . . . as the shadow of a slouch hat appears on his shadow's head. A very familiar looking slouch hat.

ALEC
Sure. Let's do it.

REVERSE angle as he makes it to the top of the stairs and goes into his room at the top of the steps. As he closes the door to his room, we HEAR:

GRUNDEL
(low, soft chuckle)
Yes, yes, more like me every minute.

FWOOSH! The spectral eyes DISAPPEAR with a swirl of EFX, and all is dark.

DISSOLVE TO:

SERIES OF SHOTS

DISSOLVING from one to the other -- UNDER some ominous, building music:

INT. FIREHOUSE - REC ROOM

Where Egon is at the table, going over a pile of books in front of him, flipping from picture to picture. The rest of the guys look back, indicate the TV, which is on in BG. Egon shakes his head, no, keeps reading.

INT. ALEC'S ROOM

Half in shadows, the rest poorly lit. Alec is doing absolutely nothing. He is sitting on his bed, facing the window. Hands in his lap. Waiting. PUSH IN slowly. His face begins to look more and more like the Grundel -- not excessive, not yet, just a deepening of lines and a shadowing of features. Waiting.

INT. ALEC'S APARTMENT - LIVING ROOM

Where Lee is stomach-down on the floor beside the staircase, reading a comic. He glances up --

HIS POV - THE BEDROOM DOOR

at the top of the stairs looms ominously, a single thin stream of light slipping out under the door.

INT. FIREHOUSE - STUDY - CLOSE ON EGON

PUSH IN on him, the book before him reflected in his glasses as he turns pages.

CLOSE - THE BOOK

Pages and pages of illustrations of one kind of creature after another, none of them the one we're familiar with. PUSH IN and THROUGH the book to --

END SERIES OF SHOTS with

INT. ALEC'S APARTMENT - LIVING ROOM

Where Lee is half-dozing on the floor, an open comic before him, as Mr. Meredith's feet come INTO FRAME.

MR. MEREDITH (OS)
(gently)
Come on, Lee. It's past your bedtime. Better head on up.

And his feet head back OUT OF FRAME. Lee nods, though he looks more than a trifle nervous. Then gets up, starts up the stairs.

INT. STAIRCASE - LEE'S POV - BEDROOM DOOR

Slowly, slowly moving up the stairs toward the door, which looks as big as the Grand Canyon to Lee right now.

INT. BEDROOM - TOWARD DOOR

BEAT as the door edges open. The room is lit only by the light coming in from the lamps outside. Lee sticks his face in the door. Puzzled, he pushes the door open a little further as we PULL BACK to reveal that Alec . . . ain't there. He takes a step or two into the room, closing the door after him. He looks around.

LEE
(quietly)
Alec?

Let it build a second -- then there's a FLASH OF OS LIGHTNING -- and a SHADOW falls across the room. Someone outside the window --

ANGLE ON WINDOW

Where Alec is standing just outside the window, on the fire escape, looking in silhouette not that different from the Grundel, who stood in just that place one night ago.

ALEC
C'mon, Lee. Wanna have some fun?

Then zoom! He races away from the window.

ON LEE

Utterly aghast.

LEE
Alec?!

EXT. APARTMENT - DOWNSHOT - PAST WINDOW

Where below us, Lee sticks his head out the window to see Alec, far below, jumping off the fire escape and heading OS.

LEE
(not wanting to wake folks)
Alec! Cut it out!

ALEC
(distantly)
Got someone I want you to meet, Lee. You'll like him. Come on!

INT. BEDROOM - LEE

Looks back at the door, not sure what to do, then finally grits his teeth and charges out of the window and onto the fire escape, going after his brother.

CUT TO:

INT. FIREHOUSE - NIGHT

Where Peter is reading, Ray and Winston are playing chess, and Egon is still going through books, and now there's a stack of 'em beside him. We PAN the rest, and END PAN on Egon, PUSHING IN UNDER:

LEE'S VOICE (VO)
I think there's something making him do bad things. I've seen it. Dressed all in black, with this funny hat like they used to wear in old gangster movies, red eyes and claws --

And suddenly Egon turns a page and REACTS with shock.

EGON
Ohmigosh.

EGON'S POV - THE BOOK - SHOCK CUT

And there on the ancient, yellowed page is an illustration of the Grundel, a column of text lining the page on one side.

EGON (vo)
A grundel! Of course! Why didn't I see it before?

REVERSE - WIDEN

As Winston, Ray and Peter come over to Egon's desk.

WINSTON
Got something?

Egon's barely aware of the question.

EGON
(ominously, half to himself)
A grundel -- oboy.

PETER
Okay, Egon, I'll bite -- what's a grundel?

ON FLOORBOARDS

As Slimer comes up through the floorboards, stretching like a cat, and gradually coming up towards the others UNDER:

EGON
A supernatural creature, a parasite. It appears to young kids, tries to turn them bad. The more the kid falls under the influence of a grundel, the more he looks like a grundel, until --

ANOTHER ANGLE

As Ray catches on. His eyes widen.

RAY
Until he <u>becomes</u> a grundel.

WINSTON
And he goes off and gets another kid, right?

Egon nods, closing the book. TRACK WITH HIM to the window as he looks out at the night.

EGON
(nodding)
On and on and on . . . there's a lot of them out there. It's just the luck of the draw we haven't run into one before.

ON PETER

Pulling on a coat, looking determined.

PETER
Well, we've run into one now, and we've got to stop him before it's too late. Nobody picks on a kid in my part of town.

Winston ENTERS FRAME.

WINSTON
Thing is, how're we gonna find him?

RAY

snaps his fingers, Slimer coming up alongside him.

RAY
Coach Carlson! He'll know! We've got to get his number, fast!
(to Slimer)
Quick, Slimer! Go through the phone book!

SLIMER
(aye, aye!)

ZOOM! He speeds toward

A PHONE BOOK

on a wall rack. He -- well -- goes through the phone book with a splish, emerging out of the other side with a phone number on his tummy. He points at it with pride.

SLIMER
(taa-daaa!)

RAY (os)
Thanks, Slimer!

THE GHOSTBUSTERS

Start out of the room, Peter holding his head and looking at Ray.

PETER
"Go through the phone book, Slimer." You've been waiting all week to do that, haven't you?

RAY
(terribly satisfied)
How could you tell?

PETER
You had that look.

EXT. FIREHOUSE - NIGHT

As Ecto-1 bursts through the firehouse doors and speeds down the street, running lights and siren.

CUT TO:

EXT. STREET - NIGHT

Nothing. Deserted and silent. Then Lee comes around the corner, looks around.

LEE
Alec? Alec?

ALEC (OS)
(distantly)
Over here.

He looks to

LONG SHOT - STREET

Where an abandoned warehouse-like building (note: no sign) hunkers at the far end of the street. Far above, a streak of lightning splits the night sky. Down below, on the sidewalk, Lee walks tentatively toward the deserted building.

INT. BUILDING

Huge, cavernous. Lee enters through the front door, which barely hangs on its hinges, and which SQUEAKS noticeably as he enters.

LEE
Alec? Where are you?

ALEC (OS)
Up here.

UPSHOT - CATWALKS

The place is honeycombed with old catwalks. At first we see nothing, then there's a flash of light. Alec is on one of the catwalks, holding a flashlight under his chin to illuminate his face. He looks more like the Grundel with every passing minute.

ALEC
Are we having fun yet?

WIDEN TO INCLUDE BOTH

As Lee takes a step or two further into the building, the door still open behind him.

LEE
No. C'mon down, Alec. I don't like this.

And on that, the door SLAMS shut behind him, all by itself.

LEE
(startled cry)

WIDE - PANNING SHOT

Panning across the darkness here in the building -- and suddenly there's a whirling, a sudden rush of color that bleeds off into the ultraviolet.

ALEC (os)
Want you to meet a friend of mine.

And now, with a rush and a roar, the Grundel appears. He clicks his fingernails together on one hand. They SPARK.

GRUNDEL
Hello, Lee. I've heard -- so much about you. Pleased -- to meet you.

REVERSE ANGLE

As the Grundel draws near, holding out his hand. Lee backpedals.

ALEC (os)
Go ahead, Lee. Shake his hand. Tell him you want to be his friend. Then you'll be just like me. And you'll be my friend, too.

GRUNDEL
Don't you want to be -- friendsssss?

RACK FOCUS on Lee's face -- as he decides:

LEE
Noooooooo!

WIDEN

As Lee races away from the Grundel, heading for the nearest catwalk and ascending, trying to put as much distance as possible between him and the Grundel.

CUT TO:

EXT. STREET - ECTO 1

races down the nighted streets.

WINSTON (vo)
Okay, they weren't home. Now what do we do?

INT. ECTO 1

Peter driving, Egon beside him, Ray and Winston in the rear seat.

EGON
If the Grundel is making its move tonight, it'll have to appear directly. I should be able to pick it up on the PKE meter.

CLOSE - PKE METER

As it begins BEEPING.

EGON (vo)
Speak of the devil. Now we just have to track it down.

WIDEN TO INCLUDE ALL

As Ray leans over the front seat.

RAY
They can't have gotten far. They've only been gone for twenty minutes.

EXT. ECTO 1

Speeding AWAY FROM CAMERA.

PETER (vo)
Yeah. What can happen in twenty minutes?

EGON (vo)
(internal groan)
Why do you say things like that?

PETER (vo)
Because I know it bothers you. It's one of the few joys in life left to me. Hang tight!

ZOOM! Ecto-1 squeals around a corner and OUT OF FRAME as we HEAR:

RAY/WINSTON/EGON
Whoooooooaaaahhhhh!

BEAT -- and then:

PETER (vo)
That's another one.

CUT TO:

INT. ABANDONED WAREHOUSE - CATWALKS

Where Lee makes his way frantically down one catwalk -- and suddenly Alec jumps down from a catwalk above, landing right in front of him.

ALEC
Why fight it, Lee? Don't you understand? He'll let you do anything you want. He understands. You can stay up late, steal, lie, and it's all okay. He likes it, Lee.

CLOSE - ALEC

And now, with each step, the resemblance to the Grundel grows more pronounced. His clothing starts to change. Darkness like tendrils begins to surround him.

ALEC (cont'd)
But first you have to invite him in. You have to ask him. Then it just -- starts to happen. You'll see.

ON LEE

Backing up toward an intersection of two catwalks.

ALEC (OS)
You'll be just like me.

ON ALEC

And the transformation is almost entirely complete.

ALEC
(his voice changing)
And I'll be just like him. It'll be great, Lee. Trust me.

ON LEE - CLOSE

Spinning around and away --

LEE
No!

-- and backing up right into the Grundel, who holds out his hand.

GRUNDEL
Fresssh. Purrrrre.
(extending hand)
Shake?

LEE
Aaaggghhhhh!

And he runs off, down the intersecting catwalk.

DOWNSHOT - DOOR

As it's suddenly blown off its hinges, and the Ghostbusters enter the warehouse. They swing flashlights around --

LEE
(as before)
Aaaaghhhhh!

WINSTON
Over there!

UPSHOT - CATWALKS

As the flashlights pierce the darkness, revealing the Grundel, and beside him, Alec. Alec rushes off after Lee, while the Grundel looks down at the Ghostbusters.

PETER
There he is!

ON GHOSTBUSTERS

Peter raises his proton gun -- but Egon knocks it out of the way before it can fire.

EGON
No! You saw the boy, Peter! He's almost finished the transformation into a grundel. The two are linked. You hit the grundel, you'll hurt Alec.

WINSTON
So what're we supposed to use, bad language?

ANOTHER ANGLE

Shooting PAST the Ghostbusters to the catwalks above.

RAY
If we can't fire because they're linked, and they're linked because Alec invited the Grundel in, then all we have to do is get Alec to send the Grundel away again.

And from the darkness above them:

GRUNDEL (OS)
Too late! Too late! Too late! Too late!
(laughs)

DOWNSHOT - LADDERS LEADING UP TO CATWALKS

The Ghostbusters split up and start climbing different ladders.

PETER
Hey, I love a challenge.

CUT TO:

ELSEWHERE IN CATWALKS

Where Lee is running his heart out -- and suddenly stops. His brother is in front of him, blocking the way.

ALEC
It's the best way, Lee. It's the only way.

He starts to back up. And the Grundel's right behind him, blocking the way. He tries the intersecting catwalk, but this time --

CLOSE - THE CATWALK

Gives way under Lee's feet.

LEE
(cries out)

ANOTHER ANGLE

As Lee catches himself before falling all the way through the hole. He's scrabbling to pull himself out, but can't. He looks to Alec.

LEE
Alec -- help me!

But Alec, now almost completely identical to the Grundel, with just a few remaining traces, shakes his head.

ALEC
Sorry. Alec -- doesn't live here anymore. If you want help, you'll have to ask -- him.

He gestures over his shoulder to the waiting Grundel. They both turn at the sound of:

PETER (os)
Alec!

ANOTHER ANGLE - INCLUDES PETER

coming up the ladder to the catwalk they're all standing on.

ALEC
Alec doesn't --

PETER
Yeah, I heard that part. And I don't believe it. Alec's inside there, all right. And I think that Alec still cares for his brother.

ON ALEC, GRUNDEL

As the Grundel SNARLS at this. He leans close to Alec.

GRUNDEL
Do it. Now. As I showed you.

Alec nods, raises one hand, and shoots a BOLT of energy out of it right at

PETER

Who side-steps it . . . and keeps right on coming, never taking his eyes off Alec.

PETER
Think, Alec. Remember all the good times you've had with Lee. Remember how much you care for him.

DOWNSHOT - ANOTHER CATWALK

Where Egon, Ray and Winston are gathered below, watching this. Winston raises his proton gun, Egon shakes his head, no, not yet.

PETER (os)
He's your brother. He's your friend. He loves you.

ON ALEC, GRUNDEL

And Alec's distraught, confused, angry. He fires of a BOLT, this time without even having to be told.

ALEC
No! That's not true! I only have one friend, him! Nobody else understands me!

WIDEN TO INCLUDE PETER

Still advancing, unwilling to abandon them.

PETER
No, Alec. That thing isn't your friend. It's using you. It's all alone, and it wants you to be just like it is -- cold, and hard, and alone.

CLOSE - GRUNDEL

And now there's no disguising the hatred it feels. A truly ugly, frightening sight.

PETER (OS)
Look at it, Alec. See it for what it is. Is that what you want to be like? Is that what you want to do to Alec?

CLOSE - ALEC

Mouth open, caught, unsure --

PETER (os)
Is it?

ON LEE

Half-in, half-through the hole, hanging on for dear life.

PETER (os)
Is it?

QUICK SHOTS -- PETER, THE GRUNDEL, ALEC, THE GHOSTBUSTERS -- THEN:

ALEC

Puts hands to head and yells out:

ALEC
(primal)
Noooooooooooooo!

WIDEN TO INCLUDE GRUNDEL

Who SNARLS, and starts to advance on Alec -- who is rapidly turning back to his normal self.

ALEC
You're not my friend! You're not! Leeeee!

He dives past the Grundel, who tries to snatch at him, without success. TRACK WITH HIM as he slides across the catwalk to Lee,

grabs his hand -- and suddenly the catwalk starts to collapse further, threatening them both.

ALEC/LEE
(cry out)

PETER

starts after them, but the Grundel blocks the way.

GRUNDEL
No! If I can't have them, neither can you!

PETER
Take your best shot.

THE GRUNDEL

dives through the air, landing on Peter, just as he moves forward, toward the kids. They tumble on the catwalk, ENERGY crackling around them both, threatening to spill over the sides. But Peter hangs on, and starts crawling, on hands and knees, toward the kids.

GRUNDEL
(growling, snarling)

PETER
(to kids)
Hang on -- I'm coming!

ON RAY, WINSTON, EGON

Proton wands at the ready, but --

RAY
Can't get a clear shot as long as he's on Peter!

EGON
Stay ready --

ON KIDS

Starting to fall further --

ON PETER

Crawling forward, the Grundel swinging at him, claws flashing sparks on the catwalk.

GRUNDEL
No! I won't let you! I won't!

Then, finally, with tremendous exertion:

PETER
Mister -- GET -- OFF -- MY -- BACK!

He flips the Grundel, who somersaults away and lands on its feet --

ON REMAINING GHOSTBUSTERS

Raising weapons --

WINSTON
Now! Get it!

They FIRE!

THE GRUNDEL

Trapped in the beams, twisting, changing.

GRUNDEL
(trapped fury)

THE KIDS

Slipping further just as Peter's hand reaches INTO FRAME and catches them, pulling them to safety.

PETER
Gotcha!

WIDE - WHOLE WAREHOUSE

As the Grundel is drawn into the ghost trap, its hat flying off in the process.

GRUNDEL
No! You can't! I won't -- OH, NO!

ZWOOP! It's trapped.

EGON
Oh, yes.

And on the trap we

DISSOLVE TO:

EXT. ECTO-1 - STREET

Moving AWAY FROM CAMERA UNDER:

ALEC (VO)
I'm -- I'm sorry, Lee, I didn't mean it.

INT. ECTO-1

Where the two kids sit on the front seat between Egon and Peter.

LEE
It's okay. I know you didn't mean it.

ALEC
Am I still your brother?

TIGHTEN

As Lee smiles, cuffs him gently.

LEE
Forever and ever.

WIDEN

As Ray leans over the front seat, scruffs their hair.

ALEC
(to Ray)
Can I -- can I run the siren?

RAY
Alec, tonight, you can do anything you want.

ANGLE - FAVORING ALEC

Who shakes his head as he reaches for the siren.

ALEC
Thanks, but -- I've heard <u>that</u> one before.

EXT. STREET - ECTO-1

Racing AWAY FROM CAMERA, siren wailing. A BEAT, and then we see a slouch hat rustling THROUGH FRAME in the street. It swirls in a vagrant breeze -- when an incoming LIGHTNING BOLT strikes it, and when the dust clears, the hat's gone. Forever. And on that we

FADE OUT;

<u>The End</u>